

2,000 protest P.Q. gov't decrees

Profs march

by Moira Ambrose

As out-of-school students skated nearby, over 2,000 striking college teachers demonstrated yesterday afternoon at Parc LaFontaine.

Protestors, including representatives from every Montréal CEGEP, proceeded from the park to the Ministry of Education. They marched in solidarity with other provincial teachers demonstrating simultaneously in Québec city to protest the P.Q. government's recently imposed contract.

The teachers, who began striking January 26th, are demanding a negotiated settlement, as opposed to government-imposed legislation, before returning to work.

"You can't run a government by decree. They are restricting rights. The main purpose for this demonstration is to show our disapproval for the decree," John Abbott College teacher Dawd Constant said.

The provincial government's Bills 70 and 105 make strikes illegal until 1986. Bill 70 extends the previous teaching contract and reduced wages by 20 per cent for three months. Bill 105 increases workloads and student/teacher ratios, eliminating up to 20 per cent of Québec's CEGEP teachers.

Dawson College teacher Mary Hurley said, "If we don't defend our rights now the future of education is at stake. We're beginning our third week out and we have to stay on strike until we get a negotiated agreement."

Asked about recent threats by the government to force teachers back to the classroom, she said, "If we were somehow shoved back to work now, there would be some very unhappy teachers."

Hurley said the major strike issues were job security and an excessive workload.

John Abbott teacher Robert Seely said 80 teachers have already been laid off at his college. "The workload will increase by 20 per cent and classes could go until 11 pm. Remedial writing and math classes may be cancelled," he said.

Course selection would diminish, he added, teacher to student ratios would rise and students needing extra attention would be demanding services from already over-burdened teachers.

Constant said, "At the CEGEP level we'll be teaching high school level material and it will float up to the universities,

so they will be teaching CEGEP courses.

"It's making a farce of the education system. In the long run we're out here for the students as well."

Hurley said most teachers do not feel abandoned by hospital workers who voted not to strike. "We knew from the beginning that it might be mainly an education strike. Most specific threats have been against the hospital workers, they have not come against the teachers as fast and furious," she said.

Asked about the money the provincial government has spent on pro-PQ education policy advertisement, Seely said, "It's disgusting half-truths. They spend that money on advertising, but we won't get the same salary again until 1985."



Frustrated prof. on picket line



Students' society wants you to give them more money next year. The university wants more for its residences, too. Pay the babysitter!

MSS wants a raise

by Frank Watts

Students' Society wants students to give it more money. The Executive will recommend a referendum on increasing fees at next Wednesday's Council meeting.

Vice-President (Finance) David Sinyard said the projected fee hike would be between six and 10 dollars per year for McGill undergraduates.

Sinyard said Tuesday the raise was necessary "to cover inflationary trends since the last increase in 1979 (and) to ensure that current programming will not be curtailed."

Sinyard explained the Executive Director's post, unoccupied since Ron Lerman's June resignation, will remain vacant until fall and the unspent

funds for a half-year's salary (about \$17,500) have already been redistributed. Sinyard predicts this year's student government budget will "be in the black by at least \$5,000."

Most of the reallocated money (\$12,000) will cover the shortfall in pub earnings. "Sales in Gertrude's have not been (what was) anticipated," Sinyard said. He attributed the drop to recessionary pressures on students' disposable income.

With an expected 82/83 return of over \$100,000, Gertrude's is the major money-maker in the society's business operations. Other profitable ventures are the University Centre cafeteria, Sadie's I and the Bronfman building vending

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Picasso could've been Wright

by Peter F. Kuitenbrouwer and Christina Trowbridge

There is a marked parallel in the development of the works of Pablo Picasso and Frank Lloyd Wright, an architectural historian said to 850 people in Leacock 132 Tuesday night.

Neil Levine, a Harvard professor, documented the progression the two 20th century "artists" made from representation to abstraction and back.

First integrating nature with their work, developing images out of the ground, the artists switched to inexplicable images coming out of their own heads, such as Wright's coal storage facility in Madison, Wisconsin, modelled after a mayan temple. "Sham construction," Levine called it.

Then, with Picasso's 'Guernica' on the Spanish Civil War and Wright's own home, 'Taliesin East', representation returned, in the image of Loger's sketch, the idealized 'Primitive Hut.'

Levine, who studied under Vincent Scully, a leader in architecture criticism, awed the crowd with his terminology, describing architecture as "frozen music" and critiquing Picasso's "synthetic cubism and analytical cubism."

He suggested a tenuous link between architecture; painting, and sexual activity, mentioning Lloyd's affairs and Picasso's divorces. The crowd chortled.

Levine's was the second of 10 speakers in a world-renowned series sponsored by Alcan corporation since 1974 at McGill.

The rising cost of bedding

by Melinda Wittstock

Students living in residence next year could be paying a 5.7 per cent fee hike.

At Monday's University Residence Council (URC) meeting, the 1983/84 budget and increase was proposed by Director of Physical Resources Samuel Kingdon.

Approval of the budget proposal was delayed until the next URC meeting on February 21st so the URC student representatives will have time to gather more information on the budget and discuss the matter with residence students.

URC student representatives are angry at the lack of information, input and influence they actually have on residence budgetary matters.

According to Gardner Hall President Steven Matthews, Kingdon constructs the budget in consultation with Residence Director Flo Tracy and Food Services Director Cathy O'Connor. No students are informed or consulted at this stage.

The budget is then brought to the URC for approval. "Kingdon brings this financial breakdown that doesn't explain very much. He says we have all the information but we don't. We just end up acting as a rubber stamp," said Matthews.

After the budget is approved by the URC, it goes to the Budget Planning Group which has no student representatives. Afterwards it goes to the Executive Committee of the Board of Governors where there are no student members.

Finally, the budget is reported to the Board of Governors as a fait accompli.

Student reps on URC have repeatedly asked for breakdowns of service costs but their requests have fallen on deaf ears.

Gardner Hall Vice-President Amy Malinov said, "We've asked for breakdowns of the budget. We've asked them for specifics on everything — service, labour and maintenance fees — and we get no response."

"We've been given the royal run-around. According to the administrators, we're just dumb, ignorant students — we shouldn't have any input anyway," she added.

Matthews added, "We specifically asked for the Physical Plant breakdown last

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Editor-in-Chief News Editor Production Sports Editor Fédération française Redaction-en-chef Photo Editor Supplement Editor Science Editor Production and layout	Richard Flint Moira Ambrose Peter F. Kutenbrouwer Suzy Goldenberg Albert Norenberg Collin Tomlins Sarah Wells Greer Nicholson Blanca Tessier-Lavigne Ed Arzuian Chris Cavanagh Richard Gold Martin Siberok
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Today

Womens' Union Meeting for the caucus on lesbianism. Women of all sexual orientations are welcome and encouraged to attend. Union 423 5:00pm.

Dept. of History Staff/Student seminars - Andrew Plaa on *Milton's Politics* Ellen Wicklum on *Milton in English Literature* Steven Krolak on *Milton and the Aufklärung*. 3:00pm, Leacock 109. Ph. 392-5184

Circle K General meeting at 7:30, Union 310.

McGill Friends of Mongolia Discussion on the art and literature of the People's Republic of Mongolia. Guest speaker to address the question *Political deviation amongst so-called "socialist" states on the Adriatic*. Union 105 - 13h00. All welcome.

Ski team General Meeting at 18h00 in the COTC lounge - Currie Gym. (Results, video and sign-up for next week's race.

Mature Students' Association General Meeting and Executive Committee Elections - to be held in Leacock Bldg. Council Rm. (2nd floor) 3-5pm Coffee & Donuts.

Le Département de langue et littérature françaises Professeur Roger Mehl (l'Université de Strasbourg) *L'ETHIQUE DE CAMUS* 10h00 - Salon des Professeurs, Pavillon Peterson.

German Students' Association has its weekly Kaffeeklatsch 12-2pm, Brantman 601. Also the German Film Festival continues with *Die erste Polka* about the life of a family in Germany the day before the outbreak of WW-2. German w. English subtitles. Brantman 601 4:30 Free.

Choral Society Rehearsal 7:30 pm, Strathcona Music Bldg. C-304. Info 392-4367

Community McGill Bilingual volunteer needed to help teach swimming to children. Contact Union 408, ph. 392-8937. Meeting tonight, 6:00 at Ellen's.

NOTICE

The Senate Ad-Hoc Committee on Sexual Harassment is presently considering procedures which will safeguard the best interests of all members of the University Community with regard to the matter of Sexual Harassment. All comments, viewpoints and suggestions from students, academic and non-academic staff are welcome. These should be addressed to Chairperson Kay Sibbald, c/o Office of the Dean of Students, 3637 Peel St., Rm. 211 or call for further information (392-5364).

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SCARLET KEY AWARD 1983



We are now calling for applications for the Scarlet Key Award which distinguishes those students who deserve recognition for their contributions to McGill *aside from academic achievement*. Excellence in leadership, effort and involvement in campus activities will be specially considered. Any student exhibiting such qualities while maintaining their academic commitments may be nominated for the receipt of this honour.

Students may pick up **application kits** at the Students' Society General Office, 3480 McTavish, room 105 (next to Sadie's).

Upon completion, application forms may be returned to the Scarlet Key Committee through Internal Mail at the Students' Society information desk or in Porters' Offices in McGill buildings.

If you require additional information please enquire at the Students' Society information desk or speak to a member of the Scarlet Key Committee.

The selection committee will review applications on a regular basis and will announce award recipients or invite applicants for an interview as appropriate.

THE DEADLINE IS EXTENDED TO MARCH 9th.

Darius Bagli
David Sinyard
Coordinators
Scarlet Key Committee

supplement

by Susan Keys

Can't

Moving: Politics and the Playwright

stop smoking? Drinking too much? Stuck in a soul-destroying job? Can't stop beating your wife? David Fennario has the answer for you, in a play in which a working class family, beset by conflicts and personal problems, finds happiness on the one true path of radical political involvement.

If this sounds simplistic, so is *Moving*, Fennario's eagerly-awaited latest play, now on stage at the Centaur theatre. Aggravating the problem of a political message so idealistic as to constitute either propaganda or an insult to the intelligence of the audience, *Moving* does not provide the entertaining, well-crafted vehicle which would render such sentiments palatable.

Moving is a peculiarly aimless play, afflicted with a seemingly-interminable expository first act. We meet the Wilson family as they are helping mother and father move into a grimy apartment in Verdun. We are soon embroiled in a maelstrom of hostility and bickering, interspersed with revelations of the intense emotional ties uniting the family. The transitions from verbal violence to outpourings of affection are neither smooth nor subtle, and the actors have difficulty conveying credible motivation for the characters' emotional ups and downs.

By intermission, the audience has absolutely no idea which of the several conflicts introduced will be pursued: will it be Ma Wilson's battle with the bottle, and with her husband? Perhaps Fennario will focus on the marital conflict between strong-minded Betty Ann and her cowed, childish husband Ronnie, or on the differences of opinion between Janet and husband Richard as to the proper role for women.

Then again, maybe the play will tackle French-English conflicts, or emphasize the point of view of the radical Francine, who urges the Wilsons to mobilize with their neighbours to fight the Oppressors. If you guessed the latter approach, and if it sounds very familiar from previous Fennario plays, you're right on both counts.

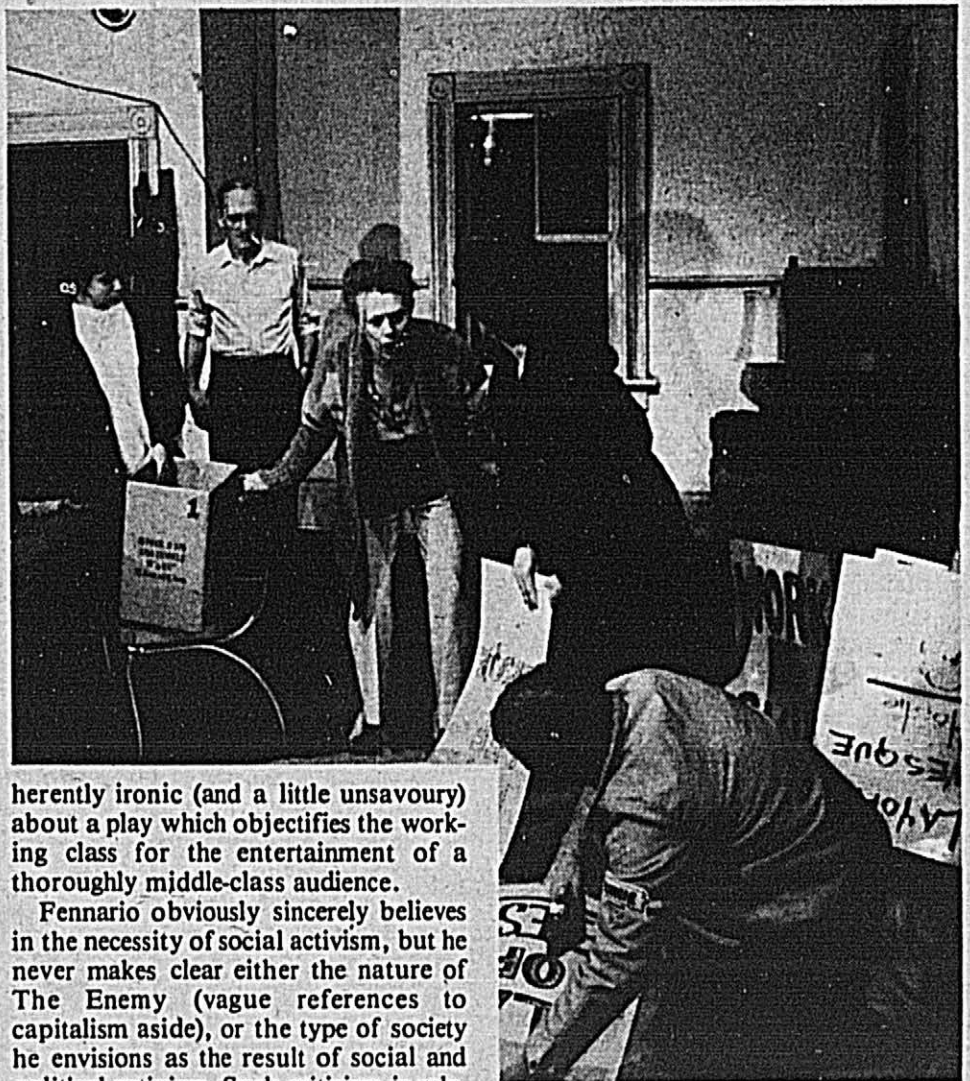
Moving

bumbles along through the second act, establishing no rise in tension and little sense of expectation, other than one's awareness that something has to happen sometime.

Suddenly, in the penultimate scene, all hell breaks loose on stage. The jobless poor of the neighbourhood are demonstrating, the police are brutally overreacting, and the Wilson apartment is a scene of hysteria and confrontation.

In the wake of this cathartic incident, the denouement of *Moving* pointedly calls our attention to the positive effects of the political *prise de conscience* undergone by the family. Ma Wilson has stopped drinking, her husband may yet summon up the will power to lay off cigarettes, and relations between them have warmed to the level of overt displays of affection. Janet and Richard have become 'liberated': Richard looks after the kids while Janet works for The Movement. Richard has seen the error of his ways and quit the police force; joblessness threatens, but at least he is happy in his new-found creed. These changes have not occurred without great sacrifice, but even this seems soon forgotten in the happy, purposive glow surrounding the family.

The basic flaw in *Moving* is the simpleminded didacticism of its political message, exemplified in the ease of the Wilsons' conversion from grim hopelessness to sweetness and light. Aside from the fact that it is doubtful that most members of the working class would be quick to embrace left-wing, radical activism, there is something in-



herently ironic (and a little unsavoury) about a play which objectifies the working class for the entertainment of a thoroughly middle-class audience.

Fennario obviously sincerely believes in the necessity of social activism, but he never makes clear either the nature of The Enemy (vague references to capitalism aside), or the type of society he envisions as the result of social and political activism. Such criticism is relevant, because the primary focus of Fennario's plays is political.

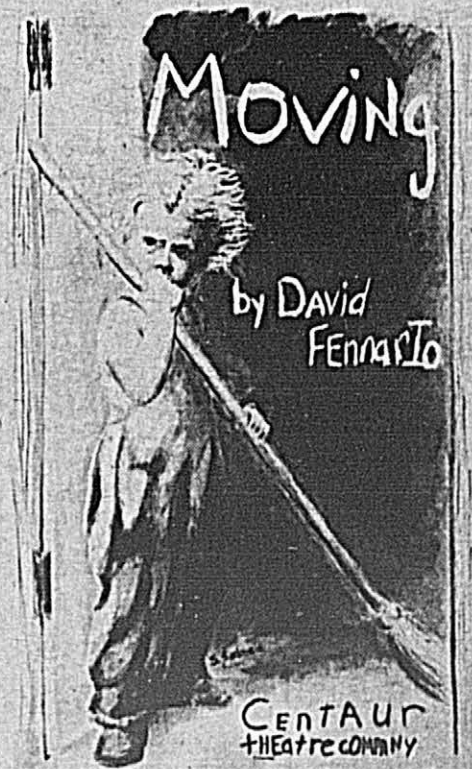
A comparison with a playwright like Michel Tremblay is instructive. Whereas Tremblay's first concern is with the creation of credible character and incident, Fennario is preoccupied with his political message, to which subtlety and complexity are frequently sacrificed. In contrast, Tremblay leads his audience to extrapolate a critical view of society from the interaction and psychology of

his characters. He never bludgeons the audience with his political views — this is Fennario's standard method of communicating his ideas.

Fennario has shown little progress in developing and articulating his philosophy through his drama. *Moving* owes a substantial debt to *Balconville*, its predecessor in the Fennario corpus. There are numerous parallels in characterization and incident, and the main premise of both plays is the same: life gets better, and family and social ties are vastly improved when the decision is made to engage in united action against 'the bosses and the rich'. Unfortunately, *Moving* is neither as tightly-written nor as well acted as *Balconville* was.

Fennario's early plays, *On the Job* and *Nothing to Lose* are in fact more successful evocations of the working-class milieu, and thus, more powerful

• please turn to page 8



Explosive revelations — anti-nuke lit boom

Threatened at all times with nuclear holocaust most people try hard to ignore it. To be aware of the idiocy that promulgates the arms race is to see the need to act against it. People prefer not to act if they are getting along with the status quo. But the literature grows and it is becoming increasingly hard to ignore the threat to our lives and our world. This is a survey of some of the literature that is available on the nuclear arms race.

Protest and Survive edited by E.P. Thompson and Dan Smith, Monthly Review Press, 1981.

This is a collection of essays that is a good introduction to the European disarmament movement. The American edition differs from the British edition in that it has a few articles referring specifically to the American arms industry. There is also an analysis of Soviet militarism and an interview with one of the developers of the atom bomb. This book is a good overview of the different analyses that form the crux of the major arguments for the peace movement.

Nuclear Madness: What You Can Do by Dr. Helen Caldicott, Autumn Press, 1978.

This is an account of Dr. Caldicott's involvement in raising public awareness of the dangers of a nuclear war, especially the medical effects of radiation. A member of Physicians for Social Responsibility she urges us all to respond to the nuclear threat and suggests how.

Unforgettable Fire edited by the Japan Broadcasting Corporation, Pantheon Books, 1977.

This is collection of reminiscences and drawings by the survivors of the Hiroshima bombing of August 6, 1945.

Making a Killing: Canada's Arms Industry by Ernie Regehr, McClelland and Stewart, 1975.

A history of the arms industry in Canada and an ex-

amination of the consequences of the Canadian/U.S. defense sharing arrangements. Regehr lists Canadian firms involved in arms production and warfare research pointing out how such firms benefit from government funding.

Indefensible Weapons: The Political and Psychological Case Against Nuclearism by Robert Jay Lifton and Richard Falk, Basic Books, 1982.

This joint study assesses the effect of living with the neurosis of nuclearism: the "psychological, political, and military dependence on nuclear weapons." In the first half of the book Lifton describes how the threat of nuclear weapons has entered all aspects of our lives disrupting marriage, family life, worklife and art. Lifton's studies of Hiroshima survivors give him little hope for our ability to cope with a nuclear holocaust after it occurs.

In the second half Falk analyses what the nuclear threat has done to us politically, fostering a cult of secrecy, increasing the power of the presidency and the erosion of democratic institutions.

Both Lifton and Falk suggest initiatives for us to take in order to halt the arms race. "We require a politics, as well as an imagery, of transformation," they write.

The Fate of the Earth by Jonathan Schell, Avon Books, 1982.

This book is comprised of three essays. The first describes the effects of a nuclear attack on New York. He describes what a survivor would experience extrapolating from scientific data and personal testimonies of Hiroshima survivors. The second essay explores the metaphysical implications of the nuclear threat and calls for "full emotional, intellectual, spiritual, and visceral understanding of the meaning of extinction." The final essay deals with the illogic of deter-

rence and offers suggestions for survival. Schell's position denies political analysis and is thus devoid of practicalities for fighting the arms race.

How Effective are Peace Movements? by Bob Overy, Harvest House, 1982.

This book deals mostly with the history of the British peace movement for the past 20 years but does begin the needed debate of different strategies for peace. He classifies different types of peace movements and determines their effectiveness. As Overy explains "it cleans some of the ground for fresh

thinking about peace movements and the way to abolish war."

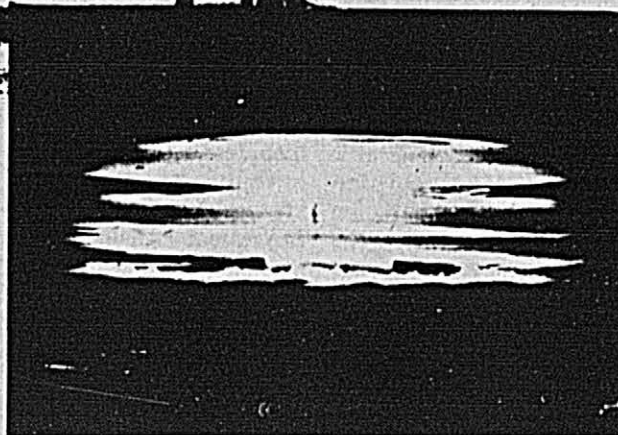
Atomic Café: The Book of the Film by Kevin Rafferty, Jayne Loader, Pierce Rafferty, Peacock Press/Bantam, 1982.

Based on the film of the same name, this is a hilarious and ultimately terrifying look at the United States' preoccupation with 'the Bomb' and civil defense in the 1940s and 50s. The grotesque humour that is seen in this book far outstrips Kubrick's *Dr. Strangelove*. The *Atomic Café* draws on newsreels, army training films,

TV shows and other government sources to document the effect of 'the Bomb' on post-War America.

When the Wind Blows by Raymond Briggs, Schocken Books, 1982.

A cartoon tale about an elderly couple living in the English countryside after a nuclear war. They follow official civil defense procedure and slowly begin to suffer the effects of radiation fallout. Their gums bleed, their hair falls out and they become nauseous. They die having never understood what happened or why.



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Who's who in Fidelio

by Peter Tannenbaum

Following on the heels of the highly praised *Lucia di Lammermoor*, L'Opéra de Montréal is presenting an exciting new production of *Fidelio*, which opened on Tuesday night. This continuity is a sign of the young Montreal-based company's growing maturity.

Fidelio, a stolidly German work, does not possess the lyricism of the great Italian operas. The arias have an angular quality which sometimes makes them awkward. Therefore, it is important that the soloists have flexible, supple voices, and be expressive as well.

Beethoven makes up for this melodic weakness by writing orchestral and choral music with grandeur. In *Fidelio*, the composer expresses his beliefs in brotherhood, marital devotion, and triumph over injustice. It is kindred in spirit to such works as the "Eroica" and "Ode to Joy" Symphonies.

The four leading soloists — Johanna Meier as *Fidelio/Leonora*, Edward Sooter as *Florestan*, Pierre

Charbonneau as *Rocco*, and Victor Braun as *Pizzaro* — sing with authority and feeling. Meier is especially impressive in her vocal characterization of *Fidelio/Leonora*. Paul Trépanier as *Jaquino* and Collette Boky as *Marzelline* also give noteworthy performances.

Set designer Roberto Oswald demonstrates mastery of his art in this production, as he did in last summer's *Il Trovatore*. The bare walls of Place des Arts, softened by a curtain of horizontal rods, serve as a backdrop to the action. Guards marching along the catwalk high above the stage add to the dark and dismal atmosphere of the prison scene.

Oswald uses space, rather than props to create the desired effect. For example, the prisoners released from their cells to enjoy a brief moment of sunlight slowly emerge from below the stage through a large trap door as the music gradually swells to a dramatic climax.

The male chorus, which is better in *Fidelio* than it has been in the past, is particularly pleas-

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Czech exile reads writings

by Bradley Foster

Josef Skvorecky fled his native Czechoslovakia after the Russian tanks rolled into Prague in 1968 and is now in exile in Toronto. One of Czechoslovakia's most gifted novelists, he appeared at Concordia University for a public reading of his stories. He was well known and respected in his homeland, especially by post-war youth, as a leading member of the literary underground.

Publication of *The Cowards* (his first novel) in 1958, had Skvorecky fired from his editor's job in a publishing house and his book officially banned. The novel, considered very subversive, criticized the image of the Red army which "liberated" Czechoslovakia. Skvorecky's critical portrayal of the Soviet forces failed to meet the criteria of the sanctioned "socialist realism" style of writing. This conflict with the literary establishment of the period catapulted Skvorecky into the literary spotlight, where he remained, reluctantly, until 1968.

Skvorecky is perhaps best known for his novel *The Bass Saxophone*, about an incident in occupied Czechoslovakia in which a young man risks everything in order to have a chance to play saxophone in a bizarre German band. The reality of the wartime occupation is kept to a minimum, thus heightening the surrealism of the plot.

In his readings at Concordia, Skvorecky concentrated on works that were unpublished or ignored by the general public. He also read a chapter from the novel he is currently working on about the fictitious adventures of the composer Dvorak, set in



New York City at the turn of the century. Skvorecky's wry wit and able story-telling are combined skillfully in this fanciful tale of loose morals. Although Dvorak is best known for his adaptations of folk songs, Skvorecky claimed that it was his modern pieces that had the largest impact on American music because they cleared the way for the acceptance of jazz.

It is not by coincidence that music creeps into almost all of Skvorecky's stories. Having picked up the saxophone at the age of sixteen, he seemed destined for a career in music, but had to drop the idea when he developed a respiratory ailment. Skvorecky admitted that he had been living out his musical fantasies in his writing since that time.

Skvorecky describes himself as a non-political writer although he has garnered a wide following among dissidents with his farces of the Czech bureaucracy. In Czechoslovakia, this is a dangerous political act, but to the bespectacled Bohemian, such irony comes naturally.

In the forward to one of his novels *Miss Silver's Past*, Skvorecky states that he is not against public ownership of big business, but he and some of the other Czech writers are "against the private ownership of aesthetics by a handful of hacks in the top echelons of a dictatorship's bureaucracy." In his struggle to resist the straight-jacket of conformity, Skvorecky has gained world attention as a subversive.

Some of Skvorecky's other books include: *All The Bright Young Men and Women*, a study of Czech cinema; *The Tank Corps*, a satire of the Stalinist era; and *An Engineer of Human Souls*, a novel on emigres in Canada.

Skvorecky lives in Toronto, where he teaches at Erindale College at the University of Toronto. His wife runs the publishing firm Sixty-Eight which is now the most important Czech language publishing house outside Czechoslovakia. Skvorecky has received the Neustadt International Prize for Literature and was recently nominated for a Nobel prize.

Futons — fine to sleep on

by Diane M. Bousquet

On October 7th, 1982, an article appeared in the *Supplement* concerning futons (Japanese mattresses) and fire retardants. Most futons are required by law, as of January 1st, 1982, to be treated with a fire retardant. The article centered on the question of whether a boric acid compound, considered an effective fire retardant by the government, is a hazard to the health of futon users. Two errors in the article should be corrected.

First of all, a futon was described as "100 per cent cotton quilting stacked and sealed in a cotton sheath." The sheets are, in fact, not quilted. Secondly, the article claimed that "roughly 150 fire deaths per year are attributed to 100 per cent cotton mattresses."

This figure is actually much lower; there were 17 such deaths reported in 1978, according to

Consumer and Corporate Affairs. Both these corrections are courtesy of Simply Cotton of Toronto.

The many and varied responses I received to the article encouraged me to make an addition. One sentence stated that "20 per cent of (the boric acid compound) will escape the futon along with the cotton dust." When weight is placed on the mattress, air and dust are forced out of it. This information should be accredited to Naturelle Futon to Sleep On Company of Vancouver, B.C., who originally heard it from Dr. Richard Viau of Consumer and Corporate Affairs of Canada.

To get a closer look at the issue of futons and the law, I spoke to Jocelan Coty of Futon to Sleep On. These are the people who do not and will not add chemicals to their 100 per cent cotton futons.

Q: How are you dealing with the government on this issue?

A: We sell by doctor's prescription or in kit form. We still feel strongly against the use of boric acid or other chemical fire retardants; however, we are not fighting the government on the issue because of the endlessly fruitless chains of bureaucracy.

Q: Who has assisted you in your goal?

A: We have pursued this subject on our own initiative with some support and communication with other futon makers when the legislation came into effect.

Q: How has the government reacted?

A: The government has put off without researching the information we supplied them about toxicity of boric acid. They are determined to support the legislation regarding fire retardancy as it now stands.



Arthur Holden as Zach in Players' Theatre's upcoming production of *The Tavern*. It runs from February 15-19, and 22-26.

The young career of Paul Stewart

by Peter Tannenbaum

Paul Stewart, a recent graduate from McGill's Faculty of Music, performed with the confidence and expression which has earned him praise across Canada, in his Montreal debut Jan. 25 at Place des Arts. Under the direction of guest conductor Hiroshi Wakasugi, he played Liszt's second piano concerto with the Montreal Symphony Orchestra.

Liszt's second piano concerto, usually described as less brilliant and more poetic than the first, is an expressive, yet technically challenging work. It gives the pianist a chance to demonstrate both skill, and style. Stewart had firm technical control, which permitted him to express the sentiment of the piece. He was rewarded for his efforts with a warm reception from the audience.

Stewart, a native of New Glasgow, Nova Scotia, comes from a musical family. When he decided to pursue a career in music, he chose to study in Montreal because of its rich musical life. At McGill, he found an excellent teacher in Charles Reiner.

His first two years in the performance program at the Faculty of Music were spent mostly in academic and theoretical studies, which didn't give him much time for practising. In his last year at McGill, however, he placed first in the annual Concerto Competition. As the competition winner, he performed Gershwin's Rhapsody in Blue with the McGill Symphony Orchestra, under the direction of Uri Mayer.

This led to his "big break" in the spring of 1981: he was called in to replace the soloist scheduled to play Rhapsody in Blue with the Toronto Symphony Orchestra. Based on that performance, the TSO commissioned him for two more concerts, launching his professional career at age 20.

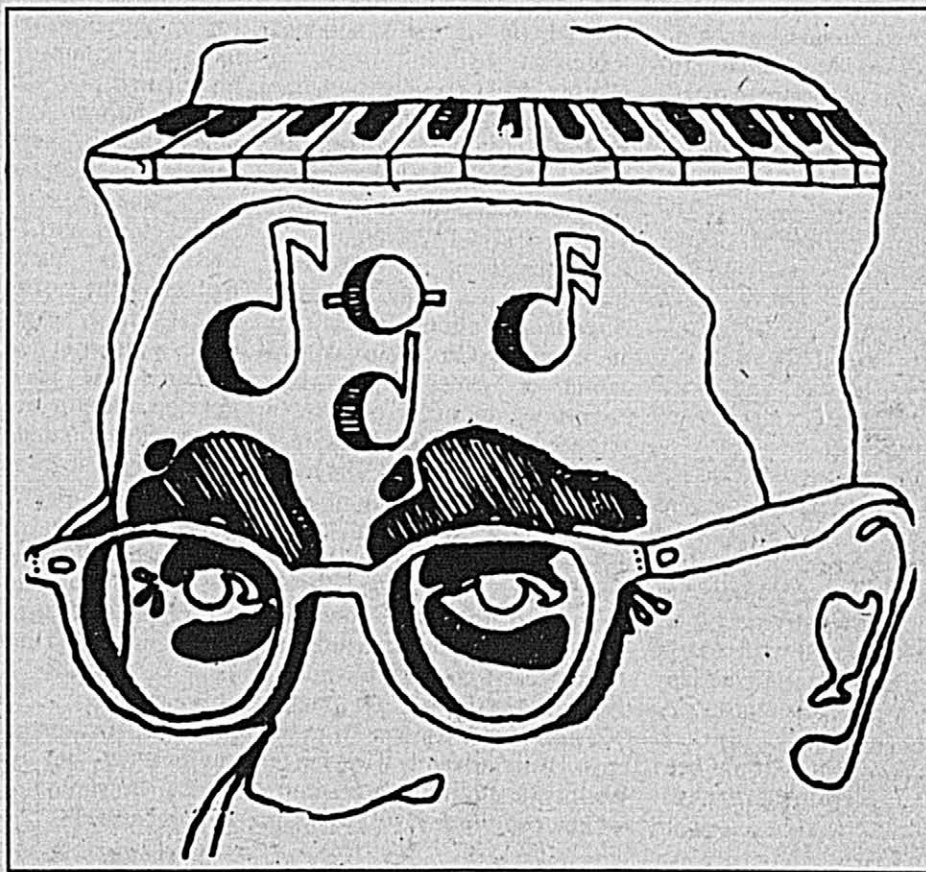
Stewart feels this unusual beginning has a distinct advantage: he has no agent or manager. "I've never had to go through the 'tea and biscuit' circuit," he said, "where you have to meet all the wealthy widows who supply the money for the orchestras." Like anyone else on the job market, musicians have to hustle for a buck, but Stewart's growing experience on the concert circuit is giving him the openings he needs to control his career.

"It's very important for me to keep my career one notch lower than I am," he said. "I never want my career to consume me — I always want to be free to do other things and, to this point, it's working beautifully." He limits himself to a set number of concerts per year so that he can perform at his best. As he feels himself progress, he will expand his concert schedule.

Stewart finds playing with Canadian orchestras challenging, and considers Canadian engagements as prestigious as those in the United States. "Orchestras like Montreal, Toronto and Vancouver rank with some of the major orchestras of America or Europe," he said.



In describing himself as a pianist, Stewart said, "I have an old-fashioned way of playing which is indicative of the teaching I have had. My teachers have been of the older school." The new school, exemplified by Vladimir Ashkenazy, Murray Perahia, Marthe Argerich, Maurizio Pollini and Radu Lupu, strictly adheres to the original score, whereas the old school is less concerned with fidelity to the text, and more with spontaneity and an improvisational quality.



"These days we're very much into authenticity," Stewart said. "And since recording plays such an important part in the career of any artist, you simply must play in a very authentic style."

The two schools also differ in terms of expression: "All musicians have to express what they have in their sound — that's all they've got. You can look tragic; you can sweat and sway back and forth, but all you can do to communicate your emotion, to get to the heart of the listener, is through your sound."

"The sound of the pianist today is, basically, an internal tension. There's a sense of melody having a real edge, a point to it. The sound does not stay in the piano. It's vertical; it goes up."

"If you listen to older performers, such as Edwin Fischer, Schnabel or Gieseking, on record, there's something about the colour which stays, in the piano. It's very intimate. There's not a sense of projection to each and every member of the audience."

"There have been pianists in the past who have exemplified this (new) style. The biggest examples have been Rubenstein and Horowitz, particularly Rubenstein. He has this sound and there are few of the older generation that have this ability to project."

"You have to project a tension, an edge to the (melody) line, a border, a frame. You can make a beautiful result in tone production by playing in a 'pretty' way. However, it's no longer valid. I find it very 'precious', but without definition."

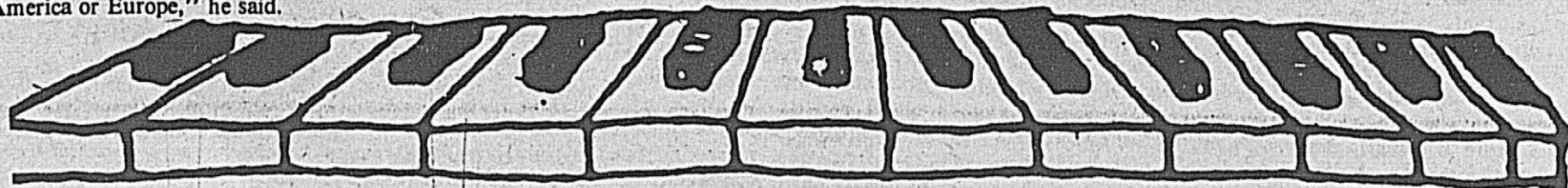
Stewart's studies in art, music theory and history, as well as his private readings in aesthetics and other subjects make up an important part of his craft. He finds that through studying the external facts of a composer's life, he has some insight into that person's inspiration. He believes that a performer's responsibility is to recreate that inspiration.

"If you are an intelligent musician," he said, "you can interpret those funny squiggles and lines, those Italian words and arbitrary metronome markings, and so on. And if you can interpret these, to the best of your ability, you are recreating his inspiration."

Following his concert here, Stewart left on a tour of Toronto, Winnipeg, Halifax and Québec City. He will be returning to Montreal for two concerts in March. He will give a solo recital in Pollack Hall on March 17, and will perform with the Orchestres des Jeunes, under the direction of Mario Bernardi, at Redpath Hall on March 18. He then returns to London, England, where he is studying with the British pianist, Kendall Taylor.

"You simply *must* have this today, because there's no looking back to the past. There's no room for the old style. Life is different now, in the eighties — it's slick; it's fast-paced and to the point."

Stewart equates the ability to project with the concept of 'colour' in music, and this is the basis of his technique. "You project a colour," he said. "The projection is just the means to the colour. The technique is to have a great deal of tension in your fingertips, while the rest of your arm should be extremely relaxed. There's an internal tension you create. A lot of people play without this cohesion, and lose the sense of tension. This is one of the most important things in projection."



by Clea Notar

Suspenders, army combat boots, leather and studs. Five hundred skinheads and punks have paid \$9 to see local friends, *The Discords*, and for the first time in Montréal, Scotland's most controversial punk band, *The Exploited*. This is not the dated quasi-political type concert of *The Clash*: this is what Punk is all about, today, in our city.

This is a show where the audience will be onstage as much as the band, where 'dancing' becomes 'slamming' and 'thrashing', and where the punks will sing along to every song not because they heard *The Exploited* on CHOM but rather because they have bought all their records in import versions, paying up to \$16.98 for an album.

Danny, the drummer for *The Exploited*, states that anyone who condemns the new punks, those who have enjoyed media attention as the second wave of punks, 'must have their ears closed as well as their eyes'. Punk (anti) hero Wattie, lead vocalist for *The Exploited*, defends the punks of today in comparison with those of the early years circa *Sex Pistols*, *Damned*, *Vibrators* et al:

a pierced nose, and a blue leather studded jacket.

The *Exploited* soundcheck with three songs. One of them is a song called *War*, written by Wattie, who spent four years in the British army until he was locked up for wearing 'punk gear'. *War* is an anti-war song but Wattie, who also wrote *Army Life*, a condemnation of army discipline, has contradictory opinions on the subject. His lyrics warn of the dangers of nuclear war yet as he admits, 'I've got nothing against armies'. True to his logic, Wattie has got nothing against Mods either, the ultra clean-cut followers of such bands as *The Jam*, *Secret Affairs*, and *The Chords*, but one of *The Exploited*'s biggest hits was *Fuck the Mods*.

"Well, the original Mods, like when *The Who* came out and everything were real. But when you get a revival like mods coming back in Britain — it's like 15 year olds who weren't even born back in the '60's," says Wattie.

It is 9:30. The Spectrum is teaming with young kids, skinheads, both male and female, punks from London who have followed *The Exploited* over on their North

We'll kick your face in we don't care.

In N.D.G. there are no jobs Sooner or later you'll have to rob

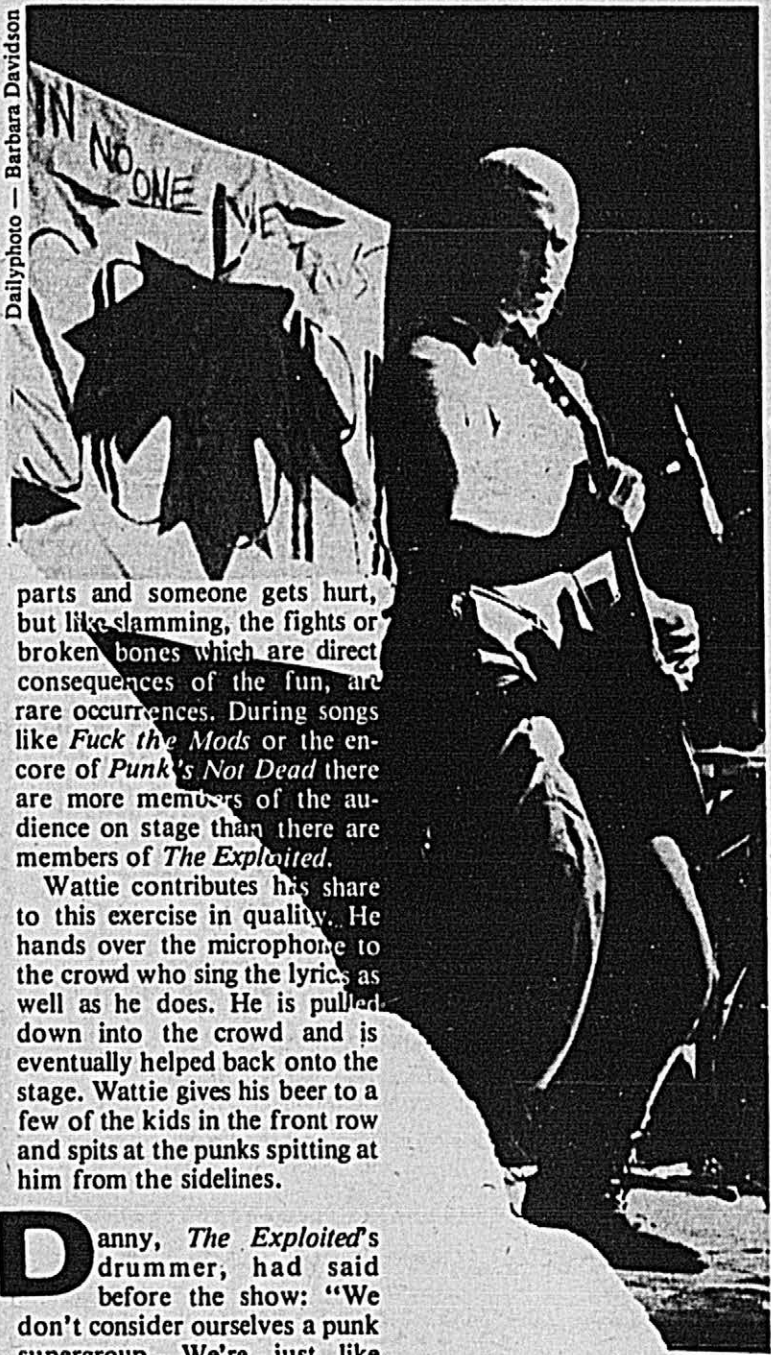
Sooner or later do a B and E That's the story of N.D.G.

N.D.G. says it all: Don't mess with skinheads. Although the look, not unlike that of the punks, is one that consciously screams for attention it is also a channel through which anger can be personified. The main difference between the skins and punks and the hippies of the '60's is that although the punks may not like what they see going on around them, and their dress code shows this contempt, they do not believe that there are any prospects of changing their surroundings. When Johnny Rotten penned the words *No future*, he was writing the theme for a whole movement; a negative, fatalistic one, at that. More than just a disbelief in the system, punks and skins vocalize the doubts every generation of youth shares; a disbelief in their individual ability to function constructively in a regimented society.

The Discords play for a half an hour then walk off stage, kicking their instruments as they go. The curtains close and the crowd mills about until nearly an hour later when the house lights dim. From all areas of the club, the audience leave their seats and approach the stage. The curtains open with Wattie at the mike, spewing out the words to the title track of their first album: *Punk's Not Dead Oh No!* These words speak for all 'new' punks and all those who know that punk rock was not buried with the demise of the *Sex Pistols*.

Only seconds into the song and the audience responds in the manner they know best. It is an expres-

Dailyphoto — Barbara Davidson



sions and someone gets hurt, but like slamming, the fights or broken bones which are direct consequences of the fun, are rare occurrences. During songs like *Fuck the Mods* or the encore of *Punk's Not Dead* there are more members of the audience on stage than there are members of *The Exploited*.

Wattie contributes his share to this exercise in quality. He hands over the microphone to the crowd who sing the lyrics as well as he does. He is pulled down into the crowd and is eventually helped back onto the stage. Wattie gives his beer to a few of the kids in the front row and spits at the punks spitting at him from the sidelines.

Danny, *The Exploited*'s drummer, had said before the show: "We don't consider ourselves a punk supergroup. We're just like everybody else. We're not stars."

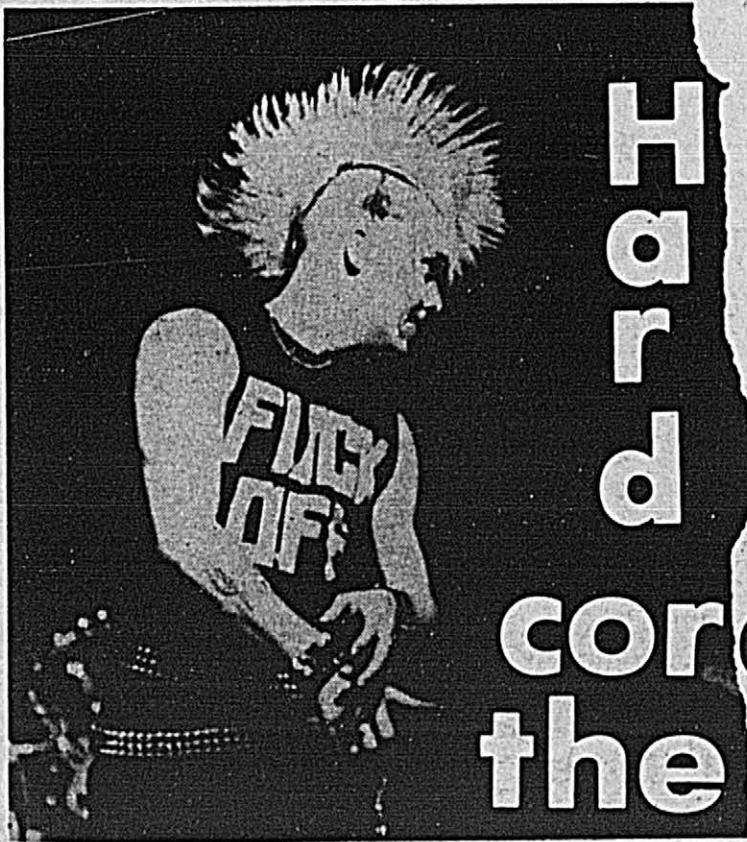
Wattie reiterates this after the show when he is approached to sign autographs. He refuses and tells the punks that he's really just like them. Wattie is surrounded by twenty to thirty skins and punks. They want to know where he got his leather jacket, how much money he's

"Oi music is skinhead music. It's like trends. I hate that."

He goes on to explain that skins are mainly into violence although not all of them are into Oi music.

Wattie refuses to elaborate but sums up his views on Oi bands by succinctly referring to them as 'wankers'. He also feels that Mods are 'wankers', hardcore U.S. punk band *Black Flag* are 'wankers', the I.R.A. are 'wankers', pacifist-anarchist, U.K. punk band *Crass* are 'wankers', and anybody phony is a 'wanker'. Wattie does not elaborate on why all these people are, to him, 'wankers', but he does explain that *Black Flag* look like hippies, the I.R.A. set bombs at gigs and *Crass* live on a farm and 'rip other bands off'.

The Exploited are not a very intelligent band. Their musical talents are limited: their lyrics are simple and repetitive. Lead singer Wattie and the other three band members are young Scottish boys who were unable to earn a decent education who chose music as their ticket off the dole. On tour Wattie makes \$15 a day. When he returns to Edinburgh he faces eviction from his apartment. But here in North America and on the stages of Great Britain and Europe, Wattie is one of the heroes of a new generation of youth.



Dailyphoto — Barbara Davidson

"In '77 punk was like a fashion. It was like a new movement so everyone who was into fashion dressed up and then something else came up, like mod or something and they think punk's finished and that's that. Like rock'n'roll there'll always be people who believe in what Punk stands for."

Wattie comes from Edinburgh, Scotland, where he lives with his girlfriend. He says he never did well in school and would be on the dole now if it wasn't for *The Exploited*. The office in charge of finding work for recipients of unemployment benefits told Wattie not to bother passing by since they couldn't help him; no one will hire an unskilled 23-year old who has an eight inch mohawk,

American tour and a handful of curious onlookers drawn to the show by media hype.

The curtains open and *The Discords* begin their set. A Canadian flag hangs upside down, marked over with the slogans 'Kill the Rich Pigs', 'In No One We Trust', and 'The Discords', which acts as a backdrop for the four skins from N.D.G. The crowd is relatively inactive except for *The Discords*' performance of "N.D.G.", the song they released as a single this fall; an anthem for Montréal punks and skins if ever there was one:

*We're the skins from N.D.G.
We're the ones you always see
Better not stop, look or stare*

sion of enthusiasm and an outlet for aggression. Up to fifteen feet in front of the stage, punks are performing a rhythmic bodycheck, arms flailing, skinny bodies crouched low: slamming and 'thrashing', this is a common activity involving most of the crowd regardless of age or sex. Meanwhile up on stage punks and skins are practising the fine art of exhibitionist acrobatics: stage diving, literally raising the audience to the level of the group performing. People in the first rows jump up or roll up on to the stage, thrash about, dance, drink the bands' beer, grab Wattie by the shoulders, sing along with him, then jump or somersault off into the front rows of the audience. Sometimes the crowd

making, and what bands he likes. Wattie says he likes *G.B.H.*, *The Abrasive Wheels*, *Anti Pasti* and *Discharge*. These last two bands toured with *The Exploited* in 1981, on the now famous *Apocalypse Now* tour, the biggest punk tour to hit Britain since the *Sex Pistols* performed four years earlier. *The Exploited*'s 1981 tour coincided with the riots that were exploding throughout London during that summer. This was also the same period when the British music press began associating many of the new punk bands with neo-fascist followings, mainly neo-nazi skinheads who called their punk groups 'Oi' bands.

"We were never an Oi band," says Wattie defensively.

Hardcore livens the Spectrum

Moving: not up to old standard



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Continued from page 3

and convincing expressions of his political views. These plays present credible situations and characters, with humour and insight. To judge by the similarities between *Moving* and *Balconville*, however, Fennario seems almost to have started writing to formula. This is an annoying development, as Fennario is demonstrably capable of greater invention, and of writing plays in which he both articulates his political ideology and creates fully-rounded characters who behave in believable fashion.

In *Moving*, Fennario is as adept as ever with one-liners, especially at the expense of the present provincial government.

He displays his gift for capturing speech rhythms in dialogue, and presenting small moments that illuminate character. However, the Fennario clichés are gratingly obvious. This is due in part to the uninspired acting, which does not propel the play over its weak spots.

Jennifer

Phipps as the central character, Ma Wilson, is strident throughout, and her delivery is reminiscent of the mannered excesses of Kate Reid. Phipps' failure to establish a sympathetic core beneath her character's abusive exterior is a major flaw in this production. The roles of Ma Wilson's daughters are overacted, especially by Jennifer Dean as

Janet, and the male characters are uninspiringly portrayed. An exception is Dennis O'Connor as Janet's francophone policeman/husband Richard. O'Connor is almost convincing in a scene in which he first acts out, then recants of, the creed of mindless violence Fennario associates with the police, whom he stereotypes as porcine tools of an oppressive System.

Fennario attempts to place his story of family conflict in the larger setting of the social unrest he predicts as the inevitable result of chronic unemployment and economic hopelessness. He is not able to establish a clear link between the social and individual spheres, and the play is weighed down by the naive assumptions

that personal problems are created solely by social pressures, and can be overcome by political activism. Unfortunately, this one-dimensional approach to the Wilsons' difficulties undercuts the truth of his premise. Personal problems are often created by poverty and oppression, but *Moving* doesn't convince us of this.

Centaur audiences are entertained by Fennario's plays, and the reaction to *Moving* has been positive. However, Fennario's avowed goal is to raise people's consciousness so that they see the need for social change. While great dramatists such as Brecht have achieved this end in works of considerable theatrical and human interest, the task is a difficult one, and the results more often than not disappointing. With a more penetrating and complex political analysis, Fennario might yet match this accomplishment — but he's still got a long way to go.

Moving by David Fennario
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Nomination for General Election

Nomination sheets and constitutions could be picked up either in the I.S.A. office (Union Bldg. Rm B01) or by calling Shuk-Wah, Got at 495-3829 after 7 p.m. Deadline for returning all nomination sheets is Feb. 22 or 23 at 4-5 p.m. in the I.S.A. office to the MCSS executives.

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Ex-UN ambassador for protest

by Timothy Gouldson

Canadians, caught between the two superpowers, for the first time have a chance to directly question arms control policy, said Canada's former ambassador to the United Nations in a speech at McGill last Thursday.

Rationality is breaking down, George Ignatieff said, because of technological advancements. These advancements are creating specialists who deal with only technology and ignore social consequences, which narrows their perspectives in terms of the effects of technological change on society and world peace.

Ignatieff, who recently visited Washington and NATO, said discussions there are based on the "totally unrealistic and fallacious supposition that nuclear weapons are the same as

any other kind of weapon." And after indicating that the hideous WW2 bombings were marginal compared to the destructive potential of nuclear weapons, Ignatieff repeated "We have to face this serious question of the breakdown of the rational process due to an inability to adjust one's thinking from traditional modes of thought, that is, of settling disputes by violence."

Ignatieff criticized the U.S. for not ratifying SALT II, the treaty which would have limited weaponry which can't be counted by the other side, such as the Cruise missile and the Stealth bomber. He added that Canadian subsidiaries of U.S. weapons firms were manufacturing the guidance systems for the Cruise and thus contributing

to the "unverifiability. That is the kind of circular irrationality we get into," Ignatieff said. "We devise instruments which are undetectable and yet in arms control talks we emphasize weapons verification." He said we should re-examine the SALT II treaty before testing the cruise in Canada.

"Universities are essential for the adaptation of thought to the international technological society in which we live," Ignatieff said. "As Albert Einstein and Bertrand Russell said, 'the nuclear age has changed everything but our mode of thinking.'"

Ignatieff denounced 'limited nuclear war' saying 'if any nuclear weapons are used they will all be used.' He pleaded for a rational approach.

Fidelio

Continued from page 7

ing in this scene. Chorus master René Lacourse should be congratulated for his work.

The *mise en scène* is, for the most part, engaging and active. But at those points in the plot when a dramatic gesture is needed, especially at the climax, when an offstage trumpet announces the arrival of Don Fernando, the staging is static and lifeless.

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continued from page 1

November and of course, he (Kingdon) never brought it.

According to Kingdon, the students have been presented with "endless data" concerning the budget. "I talked to 200 students in the fall who didn't want the services to decline. We made the assumption that the service level should remain the

same," he said.

During the meeting, the student President of Douglas Hall said, "The assumption could be wrong. You (Kingdon) never consulted us."

The 5.7 per cent increase in fees mean the living in on of the three co-ed residences will cost \$3,055 next year compared to this year's \$2,890.

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Travel, registration fees and on-campus lodging will be paid by corporate donations and the Students' Society of McGill University. Please be advised that other minor costs will be borne by the selected delegate.

Application forms are available from the Students' Society General Office, University Centre, 3480 McTavish Street. Completed applications must be submitted to Joann Pasquale NO LATER THAN 4:30 p.m. Thursday, February 10, 1983. For information, call 392-8967.

Bruce M. Hicks

Chairman

Students' Society, Nominating Committee

Daily Publications Society

ELECTIONS

TO BE HELD

WEDNESDAY, MARCH 9, 1983

(ADVANCE POLLS - TUESDAY, MARCH 8, 1983 -

PLACES TO BE ANNOUNCED)

NOMINATIONS ARE HEREBY CALLED

Advance Polls March 8, 1982

Nominations are hereby called for the position of

REPRESENTATIVE TO THE BOARD OF DIRECTORS

Four students must be elected to the Board of Directors from the student body at large.

Candidates must:

1. be members in good standing of the *Daily Publications Society*. (All members of Students' Society are members of the Publications Society.)
2. submit nomination forms with signatures of 20 students (with student numbers) as well as a pensketch of 100 words or less on or before 17:00 hrs, February 18, 1982.
3. not be staff members of or regular contributors to *The McGill Daily*.

Nomination forms may be picked up and returned to the McGill Daily office, room B03 in the Student Union Building.

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THE EATERY

HILLEL, 3460 Stanley Street
(Below Dr. Penfield)

oneg shabbat

DATE

FRIDAY, FEBRUARY 11TH

TIME:

6:00 P.M.

PLACE:

3460 STANLEY ST.

COST:

\$3.50 for meal & service

(ADVANCE REGISTRATION REQUIRED)



...MSS

continued from page 1

facility. Total budgeted income from these operations is \$28,650.

All the society's other business operations will lose money. The budgeted losses of the operations in the Faculties of Law, Education, Arts & Science, in the Redpath Library and at Sadie's II total \$25,229. In Faculty lounge vending operations alone, Students' Society estimates it will lose \$16,625. Over the last five years, the society indebted itself to the McGill administration to launch these vending ventures.

"If you look at the bottom line," Sinyard said, "yes, we lose money in our vending operations. But you have to look at the other considerations. If you compare the losses of three years ago to this year's, you see the picture has steadily improved. By the end of next year, I expect pretty good returns from vending sales, except for the library."

Vending operations offer a service, Sinyard said. "The food is cheaper (as) economy is the scale in these operations. Also, we provide a better quality and create part-time jobs for students," he said.

Machine depreciation and overhead are added expenses.

As well, Student money now is recirculated to the undergraduate societies involved in vending operations instead of going to outside vending machine contractors as before.

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Classified

Ads may be placed through the Daily Ad office in Room B17, Student Union Building, 9 a.m. to 5 p.m.
The deadline for accepting ads is 5 p.m. two days preceding the issue the ad is to run.
McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day.
McGill Faculty and staff: \$3.00 per day.
All others: \$3.50 per day.
The Daily reserves the right not to print a classified ad.

341 - APTS., ROOMS, HOUSING

Female roommate wanted for 4-1/2 in highrise, 3 minutes from campus, 220/month includes utilities and great view. 3580 Lorne, apt. 1603. Call 286-0969 after 11:00 p.m.

Large bachelor to sublet immediately, separate kitchen, 15 minutes from McGill, \$225 all included. 989-2952 or 737-3727.

1-1/2 apartment. \$285.00/month Bright, furnished rooms with kitchenette. Near to university. \$150.00-\$175.00/month. Utilities included. Call 843-8920 or 488-2203.

HOUSE FOR SALE — Longueuil, cozy 4-1/2, freshly painted, \$27,500, call 679-5281 after 6

Roommate wanted to share large, furnished 4-1/2, 10' high ceilings, fireplace, hardwood floors. Located in Haddon Hall. Available May 1st. \$262.00/month, incl. heat. Call Cam 989-5028.

Roommate wanted to share a quiet and nice apartment. Until April 30. Private room. Everything included. Very reasonable price. Please call 842-0394 evenings.

Sublet - Large, clean 1-1/2 apartment, indoor, outdoor pools-sauna, including heated, fridge and stove, close to buses, N.D.G. \$220.00 Available immediately. Call after 6 p.m., 489-5475.

Avenue du Musée, fireplace, French doors and windows, stone patio, high ceilings, 1-1/2 heated, unfurnished, sublet to September 30, rent \$430 negotiable, weeknights 935-9232.

Sublet 3-1/2 apt. with patio. 270\$ everything included near McGill, stove & fridge available now, 3527 Lorne Ave., No. 2, 842-2489 eve. Ida.

343 - MOVERS

The Ghetto Mover. Need something moved? Closed truck, cheaper than trailer rental and NO HASSLE. Call Gary 744-6837.

352 - HELP WANTED

WANTED — Student - female - to help light housework. About 3 hrs weekly. For more information call 392-4991.

Night student needs able help/tutor for COBOL introduction programs. Fee. Ed 256-4149.

354 - TYPING SERVICES

TYPING SERVICES Professional IBM Selection III. Call 488-0696 (evenings) 488-3177 (weekends)

Theses, reports, etc. 14 years experience. Rapid service (\$1.50/page - I.B.M.) Mrs. Paulette Vigneault, 625 Milton, app. 1004. Tel. 288-9638. Translation in several languages.

Term papers, reports, theses, lectures, C.V., etc. In English, French, Spanish - Professional Typist, only two blocks from campus. Call 849-9708 after 6 p.m. Try weekends too.

Typist - reliable, experienced. I.B.M. Selectric. Will pick up and deliver. Call Ruthie 684-7475.

Typing, I.B.M. Selectric III Bilingual, reasonable rates, same day service, professional work / accurate / fast. Call Lise: 225-9483.

Typing - \$1.10/page, fast and reliable service. Correction of spelling, grammar, footnotes, etc. Located near McGill 3668 Durocher No. 4. Call 849-9587 or 488-3172.

356 - SERVICES OFFERED

ENGLISH TUTORING SERVICE. Individual sessions; Proofreading; Translations to English; Oral presentation techniques; TOEFL review for foreign students. 3465 Côte des Neiges, No. 52, Telephone 933-8106.

CHA WEIGHT CONTROL PROGRAM. A unique system for slimming down. Includes:

nutritional counselling; weekly review/modification of diet; free weighing during/after program completion; self-hypnosis training. For details, call Dr. N. Schiff at 935-7755.

Photos - Weddings - Reasonable rates, also theater, modelling, and general résumé photos at student rates. Now is the time to book for weddings. 481-3925; 727-3435.

LADIES: Special Student prices \$9-\$12 for haircuts, blowdry, and crimping. I travel to campus residences. Call June at 737-0706 evenings and weekends at 482-7827.

Bus Trip to New York City See the Big Apple for the study break & Lou Reed concert. Feb. 23 - Feb. 27, only \$50 (Can.) round-trip. Call 286-0618 or 286-0830.

Israel to take Suez Canal and connect it with oil pipeline to Saudi Arabia. Fahd, under duress after Israel nukes Ridyak with Lebanon, repat, must comply. Future CIA lie that my U.S. passport 24071075 issued Montréal, Sept. 10, 1981, stolen — CIA subterfuge for emergence of my final diabolical double whom CIA will have convert to Christianity and unjustly put all blame on Israel/Jews for demise of both. I, the real William Broder, to dump Capitalism/CIA/Christianity all cut from same cloth. CIA, bananas from own CIA sadism cult, responsible for coming horrors. MAMZARIM KOLOM.

361 - ARTICLES FOR SALE

Two memory modules for a HP-41C programmable calculator. Each adds 64 registers or up to 448 program lines. \$24.95 each. (value \$40.00 or more). Call 392-4409.

SALE: Sanyo Stereo Radio AM-FM Cassette Recorder \$90; Juliette Stereo System, \$40; wooden bed, \$50; guitar \$30; household items available, bargain prices! Call evenings, 6-8 p.m., 843-8188.

Apartment size Baby Grand piano: "Lindsay". Good condition. Asking \$1800. Price negotiable. Call: 932-2337.

Pentax K-1000 F1.7 lens, 3 months old still

under warranty, hardly used and 1 brand new tripod and other Accessories. All for \$200. Contact B. Chester at 279-5186.

Futons Highest quality, lowest prices in town. Single 118.95, double 132.95, queen 152.95. Ménage à Shaw 287-9101.

WATERBED. Queen size. Never used. Includes WOOD FRAME, HEATER, THERMOSTAT, & liner. Need the bucks. CHEAP \$170.00 CALL 482-0430 eve.

Le Bazar - 2310 Herron Road, Dorval (south service road of 2 & 20 highway at Sources). Nearly new clothing. Loads of bargains. Rummage table downstairs. Gifts, antique clothing too. Open all week plus Sunday 1-5. Phone 631-2104.

Apartment Sale Clothes & furniture. Very good condition. Fri-Sat-Sun. 1945 de Maisonneuve west. Tel.: 935-3473.

370 - RIDES

Ride wanted to Burlington, Vt., Fri., Apr. 1. Will share expenses. Also return Sun., Apr. 3. Call evenings 488-5261.

372 - LOST & FOUND

Found: Quasar chime melody alarm chrono watch, during broomball game at 12:00 p.m. Wed., 2 February. See porter in McConnell Engineering Building.

WALLET picked up on steps between Arts West and main Arts Building, 10:30 a.m. February 3rd. Please hand in to any porter or Students' Society desk or call 932-1541.

LOST: WALLET Brown leather. Thurs., Feb. 3, \$25 reward. Please return to any porter, Sadie's or phone 286-0249.

374 - PERSONAL

Scott the slavemaster in geography. You have my green binder. I need it! Please phone your ex-slave. 845-2565.

383 - LESSONS OFFERED

Call Compleat for tutoring: Fortran, Basic, Time-Sharing, Computer Literacy - etc. Tel. 769-6060 Day/evening. Classes start soon.

Tutoring Japanese language Private: fees can be discussed. Call 934-4805 Mr. Kawashima.

Master Chess Lessons, small group or private, by a Scottish Champion and leading North American player; any level accepted, but prefer serious student. Work: 392-8255, home: 933-1355.

Learn Astrology! Interested? Beginners, intermediate, advanced courses. Run by the Astrological Society of Montreal. Remind interested friends & family. Evening classes.

Exceptional rates. 845-0825.

385 - NOTICES

Party Time? Medical Annex at 3708 Peel available for Faculty/private parties. Holds 200 people. Rental cost \$150. Comes with stereo, light show, dance floor, etc... Info/reservations call Yorel Zrihen after 9:30 pm at 392-6750.

Last Saturday night we turned away 30 people, don't let it happen to you. Come see Yeomen tonight or Saturday afternoon. Reserve now. Dial-a-Yeoman. 392-8983.

INDIAN STUDENTS ASSOCIATION PRESENTS KARMYOGI ON FRIDAY, 11 February 7 P.M. at 219 Leacock. Admission free to members. Any McGill student can have membership on spot. Others \$1.25.

The Côte Saint-Luc Rescue Department is offering you the opportunity to learn C.P.R. Visit our exhibition at the Cavendish Mall tonight, Friday night, and Saturday. For more information call 489-9771 (9 a.m. - 4 p.m.).

THERAPY for women with eating disorders (anorexia, bulimia, obesity) is being offered at the Montreal Centre for Personal Growth. For more information phone 284-0062.

INDIA — one month adventure to secluded town in Himalayas. Departs May '83. Complete cost - including airfare - \$1989. Info: Joe Pilaar, C.C., Trent University, Peterborough, Ontario (705) 743-4391.

COME WORSHIP in the Christian tradition, Sundays 10:30 a.m. followed by brunch. United Theological College Basement. All welcome. For more information, Rev. Chris Ferguson, 392-5890.

"DOO WOP" - SINGERS wanted for A-CAPELLA group. Join McGill's answer to the NYLONS. Call 488-7439 and leave a message.

392 - PARKING SPACES

Snow cleared parking close to university. \$35.00-\$40.00 per month. Call 843-8920 or 488-2203.

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1/2 Price Sale and Bicycle Exhibition

Room 107, Union Bldg.

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McGill Jackets (Also Concordia, Vanier, Dawson)	\$49.95	\$24.95
Bonna Fib XC Skis	\$100	\$50.
Landsem Wood XC Skis	\$110	\$55.
Gloves & Mitts	\$10-40	\$5-20
XC Bindings	\$14-8	\$7-4
XC Clothing and down garments		

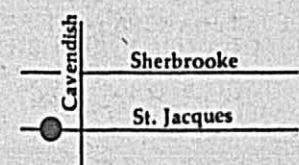
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BREAKAWAY



WITH THE HOCKEY REDMEN

For Appreciation Night
Sat., Feb. 12th, 7:30 p.m.

Trois Rivières vs Redmen

McCONNELL WINTER STADIUM

EVERY FAN ATTENDING THE GAME BECOMES ELIGIBLE FOR THE MANY DOOR PRIZES AVAILABLE IN DRAWS DURING THE GAME. DON'T FORGET HAPPY HOUR 6:30 P.M. LAST REGULAR SEASON has spirit. If you have not been to the McConnell Winter Stadium, come on up and have a Fun Evening!

Students' Society ELECTIONS



TO BE HELD

WEDNESDAY, MARCH 9, 1983

(ADVANCE POLLS - TUESDAY, MARCH 8, 1983 - PLACES TO BE ANNOUNCED)

**NOMINATIONS ARE HEREBY CALLED
FOR THE FOLLOWING POSITIONS:**

STUDENTS' SOCIETY EXECUTIVE

PRESIDENT

VICE-PRESIDENT, Internal Affairs

VICE-PRESIDENT, External Affairs

BOARD OF GOVERNORS

ONE UNDERGRADUATE REPRESENTATIVE (Incl. Law, Medicine & Dentistry)

SENATE

ARTS (Incl. Social Work)

DENTISTRY

DENTISTRY

EDUCATION

ENGINEERING (Incl. Architecture)

LAW

MANAGEMENT

MEDICINE (Incl. Nursing & P & OT)

MUSIC

RELIGIOUS STUDIES

SCIENCE

2 REPRESENTATIVES

1 REPRESENTATIVE

1 REPRESENTATIVE

1 REPRESENTATIVE

1 REPRESENTATIVE

1 REPRESENTATIVE

1 REPRESENTATIVE

1 REPRESENTATIVE

1 REPRESENTATIVE

1 REPRESENTATIVE

2 REPRESENTATIVES

Elections for Graduate Representatives will be held separately on March 30, 1983.

**NOMINATIONS CLOSE TUESDAY, FEBRUARY 15, 1983 (See below)
CANDIDATE'S QUALIFICATIONS AND NOMINATING PROCEDURES:**

EXECUTIVE

President — may be any member of the McGill Students' Society in good standing with the University except:

i) partial students taking less than three courses

ii) students registered in the Faculty of Graduate Studies and Research who are non-resident students or full members of the teaching staff.

Nominations must be signed by at least 100 members of the McGill Students' Society together with their year and faculty.

Vice-Presidents — same qualifications apply. However, nominations must be signed by at least 75 members of the McGill Students' Society together with their year and faculty.

BOARD OF GOVERNORS

Candidates must be members of the McGill Students' Society and must be registered at McGill University as full-time students in good standing following the normal load of courses per year. Nominations must be signed by at least 75 members of the McGill Students' Society together with their year and faculty.

SENATE

Candidates must be members of the McGill Students' Society and:

1. be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies.

or

2. be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered in a degree or diploma program, but who are permitted by Faculty to undertake a limited program.

or

3. be students in good standing who are registered full-time or in a limited program for a degree or diploma, and who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least 50 members of the McGill Students' Society who are in the same faculty as the prospective candidate together with their year and faculty, or by 25% of the student enrolment in the faculty together with their year and faculty, whichever is the lesser of the two.

N.B. Students in Continuing Education are NOT members of the Students' Society.

OFFICIAL NOMINATION FORMS ARE AVAILABLE AT THE STUDENTS' SOCIETY GENERAL OFFICE, ROOM 105, 3480 McTAVISH STREET.

ALL NOMINATION FORMS MUST HAVE THE CANDIDATE'S SIGNATURE TOGETHER WITH HIS/HER YEAR AND FACULTY, ADDRESS AND TELEPHONE NUMBER.

IF LESS THAN TWO NOMINATIONS ARE RECEIVED FOR A POSITION (THREE FOR POSITIONS OF ARTS & SCIENCE SENATORS), NOMINATIONS WILL BE RE-OPENED.

CANDIDATES MAY RUN FOR ONE POSITION IN EACH OF THE THREE CATEGORIES PROVIDED SEPARATE NOMINATION PAPERS ARE HANDED IN FOR EACH POSITION. A PENSKECH OF 100 WORDS OR LESS AND A PHOTO OF THE NOMINEE MUST BE HANDED IN WITH THE NOMINATION.

ALL NOMINATIONS MUST BE SUBMITTED TO THE STUDENTS' SOCIETY GENERAL OFFICE IN THE STUDENTS' UNION NO LATER THAN 4:30 P.M., TUESDAY, FEB. 15, 1983 TO JOANN PASQUALE.

MARCY VIGODA
Chief Returning Officer

Japanese Student Scholarships

Peat, Marwick, Mitchell & Co. (Canada) announces a scholarship program to enhance opportunities for Japanese students to study in Canada.

The scholarships are open to any Japanese citizen who is admitted to a course of full time study in Business or Economics at a Canadian university, at either the undergraduate or graduate level.

Scholarship Provisions

Cash amounts may be awarded annually to an individual or individuals, to an aggregate total of \$2,500.

The scholarships are tenable for one full academic year.

Individuals may re-apply in subsequent years, whether or not they have previously been awarded a scholarship.

Selection

A selection committee to be named by Peat, Marwick, Mitchell & Co. (Canada) will review applications and decide the number of scholarships to be awarded in any year and their amount.

The Consul General of Japan, in Toronto, will act as advisor to the committee.

Applications

Requests for application forms should be addressed to:

Mr. R. Michael Howard, B.A., C.A.

Peat, Marwick, Mitchell & Co.

P.O. Box 31

Commerce Court Postal Station

Toronto, Ontario M5L 1B2

Completed applications will be received until April 15 of each year, applicable to the subsequent academic year at the Canadian university which the applicant will attend.



Peat, Marwick, Mitchell & Co.

McGILL
ARTS & SCIENCE
UNDERGRADUATE SOCIETY

ELECTIONS

Nominations are being called for all positions on the Arts and Science Executive Council for the year 83/84.

Nomination forms are available at the Arts and Science Undergraduate Society office in Rm. B-22 of the Union Bldg. The following positions are open:

PRESIDENT

VICE PRESIDENT (FINANCE)

VICE PRESIDENT (ARTS)

VICE PRESIDENT (SCIENCE)

SECRETARY

MEMBER-AT-LARGE (ARTS) (2)

MEMBER-AT-LARGE (SCIENCE) (2)

ARTS REPRESENTATIVE (2)

SCIENCE REPRESENTATIVE (2)

Nominations close February 21, 5:00 p.m.